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spect this local and comparatively sequestered school may be considered to be actually in advance of contemporary Italian art, still conscious as that was of the great academic tradition of the fourteenth century. Certainly one would rarely find in Italian cassone pieces before 1430 anything so actual, so much in touch with contemporary life as are the small panels in our altarpiece.

The altarpiece itself comes from the Church of Perpignan. This is so near to the Catalan border that there is nothing surprising in finding its inhabitants ordering their retablo from the prolific ateliers of Barcelona. It is to be hoped, however, that documentary research will throw further light on the precise history of this work. Meanwhile the attribution to Luis Borrassá himself may perhaps be accepted though not with absolute certainty. Our picture has indeed a close affinity with the altarpiece of St. John the Baptist in the Musée des Arts Décoratifs in Paris which is accepted by Señor Sanpere y Miquel on internal evidence as Borrassá's; but it must be remembered that our experience of this school is still very recent, that our eyes have hardly yet become accustomed to discern subtle differences amid the general likenesses of style and that the records reveal a whole society of artists of whose works we have no precise knowledge. In the central figures our altarpiece seems below Borrassá's standard, while in the delicacy of color and the vivacity of the narrative style displayed in the smaller scenes there is nothing as yet known in Catalan art of the early fifteenth century which surpasses our example. In any case it is one of the best and most typical specimens of an interesting phase of early Renaissance painting.

While the altarpiece of St. Andrew represents thus admirably the great movement of Catalan art at the opening of the fifteenth century which is associated with the name of Borrassá another altarpiece lent by Mr. William M. Laffan illustrates no less splendidly its development in the latter half of that century. For this period Señor Sanpere y Miquel has revealed a

whole family of artists who have left a group of works marked by a distinct style. This is the family of Vergos of whom no less than five are known as painters. The greatest of these is Pablo whose works are marked by a singular dignity of design and a peculiar pale grey tone of color. Mr. Laffan's altarpiece appears to be too positive in color and too accentuated in its dramatic interpretation to be the work of Pablo and I should ascribe it, though with the same reservations that I made above, to Jaime Vergos II.

R. E. F.

THE LAZARUS BEQUEST

IT is with special gratification that the Trustees of the Museum record the bequest of the late Mrs. Amelia B. Lazarus, consisting of twenty thousand dollars, to be applied, with all interests which may accrue, to the purchase of works of art by American artists, and of a part of her own collection, consisting of nine pictures.

Mrs. Lazarus's gifts during the period of her connection with the Museum, as a Fellow in Perpetuity, like those of other members of her family, have been numerous, comprising collections of old silver, gold ornaments, and porcelain; but the benefaction with which her name will always be most closely associated is the gift, which she, with her daughter, Miss Emilie Lazarus, made of the sum of twenty-four thousand dollars for the establishment of the fund known as "The Jacob H. Lazarus Traveling Scholarship Fund." The value of this scholarship is too well known to be gone into at length at this time; it is fitting, however, that it should be pointed out that the service which Mrs. Lazarus has rendered in this, her last gift to the Museum, is consistently in line with her enthusiastic and strong interest in American art expressed in wise action. Mrs. Lazarus's name can never be forgotten by those who study the growth of the art of painting in this country, nor by those who understand the part which the Museum plays in this development.